

AI CONIUGI TURTON

RICORDO DEL LORO MAESTRO

C. MUNIER

RAPSODIE DRAMMATICHE

PER

MANDOLINO E PIANOFORTE

SOPRA MELODIE CELEBRI DI G. VERDI

|       |       |                                         |         |           |
|-------|-------|-----------------------------------------|---------|-----------|
| 94946 | N. 1. | LA TRAVIATA. Ricordi mesti . . . . .    | Fr. 6 — | Netti 3 — |
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R. STABILIMENTO TITO DI GIO. RICORDI E FRANCESCO LUCCA

DI

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EDITORI-STAMPATORI

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# RAPSODIE DRAMMATICHE

N.5.

## AIDA

MANDOLINO

C. MUNIER

Op. 182

### Rêverie

ALL.° DECISO 12 *ANDANTINO*

*dolciss.* *LO STESSO MOVIMENTO*

*dolciss.*

*pp*

*pp* *rall.*

*AND.° MOSSO*

*pp*

*ALL.° AGITATO*

*p cres.*

*ANDANTINO*

*p espress.*

*AND.° CANTABILE*

*rall.* *p*

*dolce* *pp* *p*

MANDOLINO

8

*p espress.* *animando*

*1.ª corda*  
*con entusiasmo* *p*

*p*

*pp*

*pp* *allarg.*

*MOD.º CANTABILE*  
*p espress. con dolore*

*p* *string.*

*2.ª corda*  
*p*

*f cres.* *ppp perdendosi*

*ppp* *dim.* *morendo*



**RAPSODIE DRAMMATICHE**

**N.5.**

**AIDA**

# RAPSODIE DRAMMATICHE

N.5.

## AIDA

Rêverie

C. MUNIER

Op. 182

*ALL.° DECISO*

*f energico*

*calando*

*allarg.* *rall.*

8.<sup>a</sup> bassa

**MANDOLINO**

*ANDANTINO*

*dolciss.*

*ANDANTINO*

*p*

*LO STESSO MOVIMENTO*  
*dolciss.*

*LO STESSO MOVIMENTO*  
*dolciss.*

*pp*

*pp*

*pp*

*rall.*

*rall.*

The musical score is written for a voice and piano. The vocal line is in the upper staff of each system, and the piano accompaniment is in the lower staff. The key signature has two flats (B-flat major or D-flat minor). The time signature is 3/4. The tempo is indicated as 'LO STESSO MOVIMENTO' and the mood as 'dolciss.'. The piano part features several triplets and a final section marked 'rall.'. Dynamics include 'pp' (pianissimo). The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system has a vocal line with a triplet and a piano accompaniment with a triplet. The second system has a vocal line with a triplet and a piano accompaniment with a triplet. The third system has a vocal line with a triplet and a piano accompaniment with a triplet. The fourth system has a vocal line with a triplet and a piano accompaniment with a triplet. The final section is marked 'rall.' and features a triplet in the vocal line and a triplet in the piano accompaniment.

4

AND.<sup>te</sup> MOSSO

mp

AND.<sup>te</sup> MOSSO

pp



ALL.<sup>te</sup> AGITATO

p

cres.

ALL.<sup>te</sup> AGITATO

p

cres.





First system of musical notation. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The music features a melody in the top staff and a piano accompaniment in the bottom staff. A crescendo marking "cres." is present in the bottom staff.



Second system of musical notation. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The music features a melody in the top staff and a piano accompaniment in the bottom staff. A crescendo marking "cres." is present in the bottom staff.



Third system of musical notation. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The music features a melody in the top staff and a piano accompaniment in the bottom staff. A fortissimo marking "ff" and a sostenuto marking "sostenuto" are present in the bottom staff.



Fourth system of musical notation. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The music features a melody in the top staff and a piano accompaniment in the bottom staff. A fortissimo marking "ff" and a sostenuto marking "sostenuto" are present in the bottom staff. A marking "m.d." (more dolce) is present in the bottom staff.

ANDANTINO

*p espress.* *rall.*

AND.<sup>mo</sup> CANTABILE

*p*

ANDANTINO

AND.<sup>mo</sup> CANTABILE

*p* *pp*

*p* *dolce* *pp*

*pp* *col canto* *p* *p*

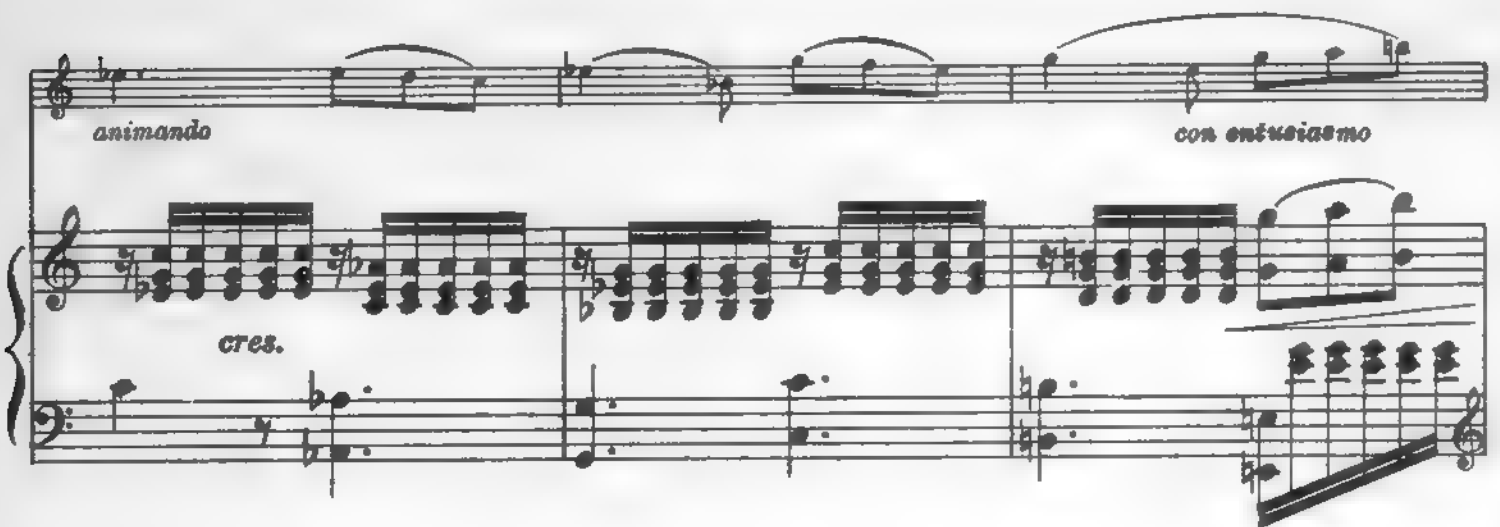
The musical score is written for piano and voice. It consists of four systems of staves. The first system shows the piano introduction in 3/4 time, marked 'ANDANTINO' and 'p espress.', followed by a 'rall.' section. The second system continues the piano part, marked 'AND.<sup>mo</sup> CANTABILE' and 'p'. The third system introduces the voice part, marked 'col canto', with the piano accompaniment marked 'p'. The fourth system continues the piano part, marked 'AND.<sup>mo</sup> CANTABILE' and 'p'. The score includes various musical notations such as notes, rests, and dynamic markings.



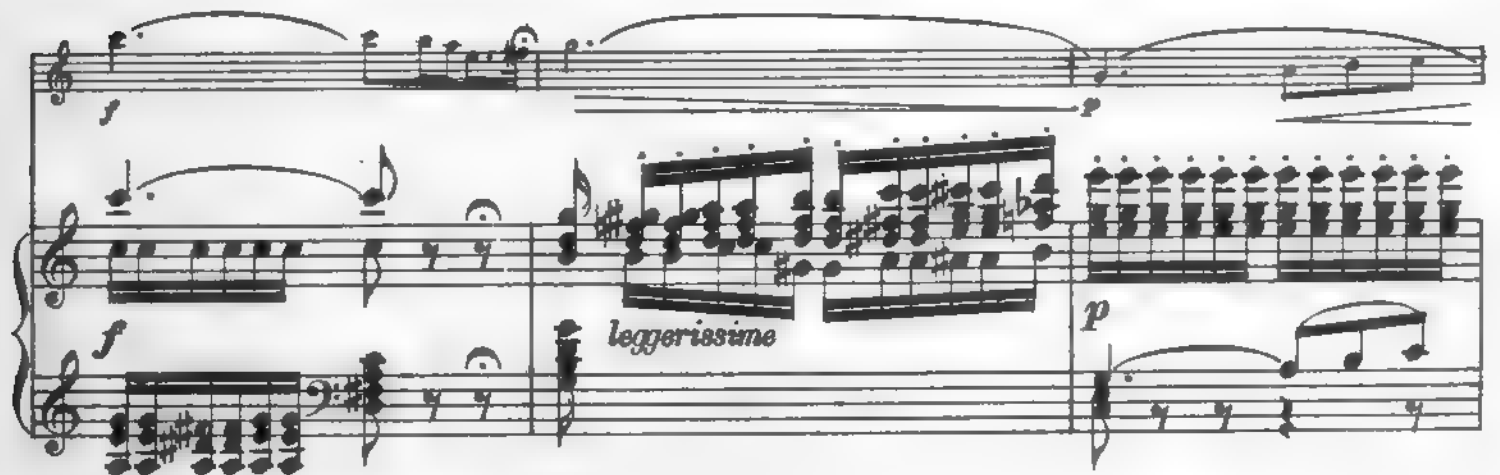
First system of musical notation. The right hand (treble clef) has a melodic line with a slur and a fermata, marked *espress.*. The left hand (bass clef) has a piano introduction marked *p* with a 7-measure rest.



Second system of musical notation. The right hand continues the melodic line, marked *p espress.*. The left hand has a piano introduction marked *p* with a 7-measure rest.



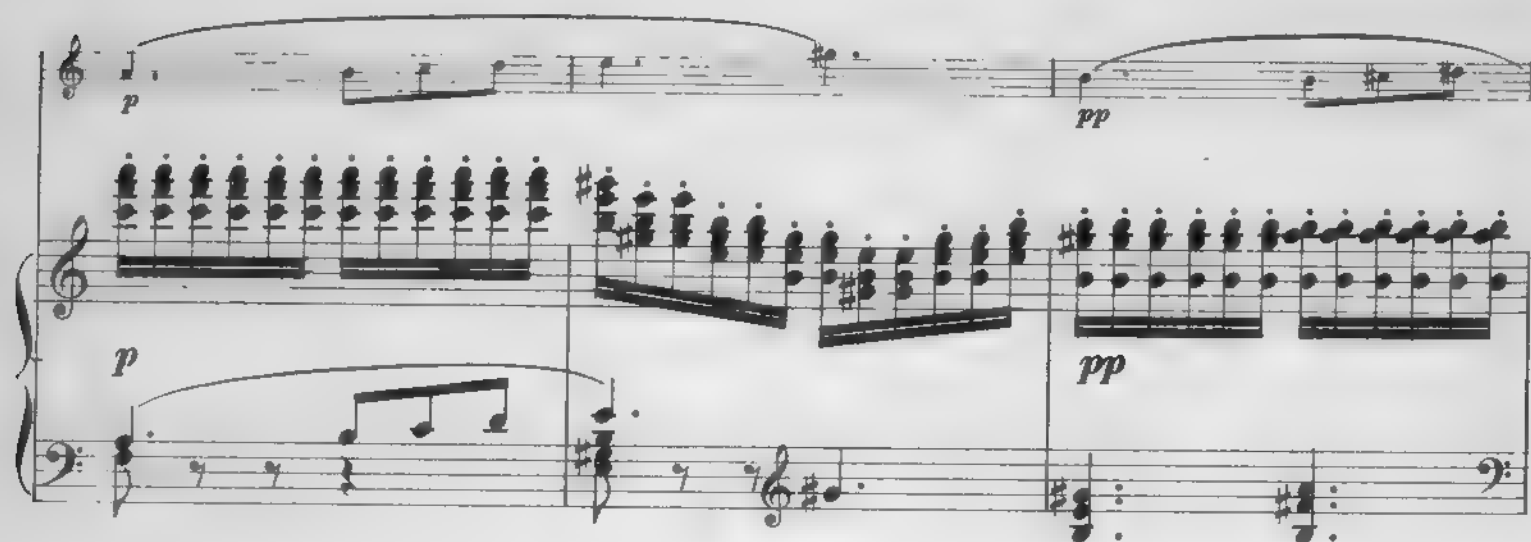
Third system of musical notation. The right hand is marked *animando* and *con entusiasmo*. The left hand has a piano introduction marked *cres.* with a 7-measure rest.



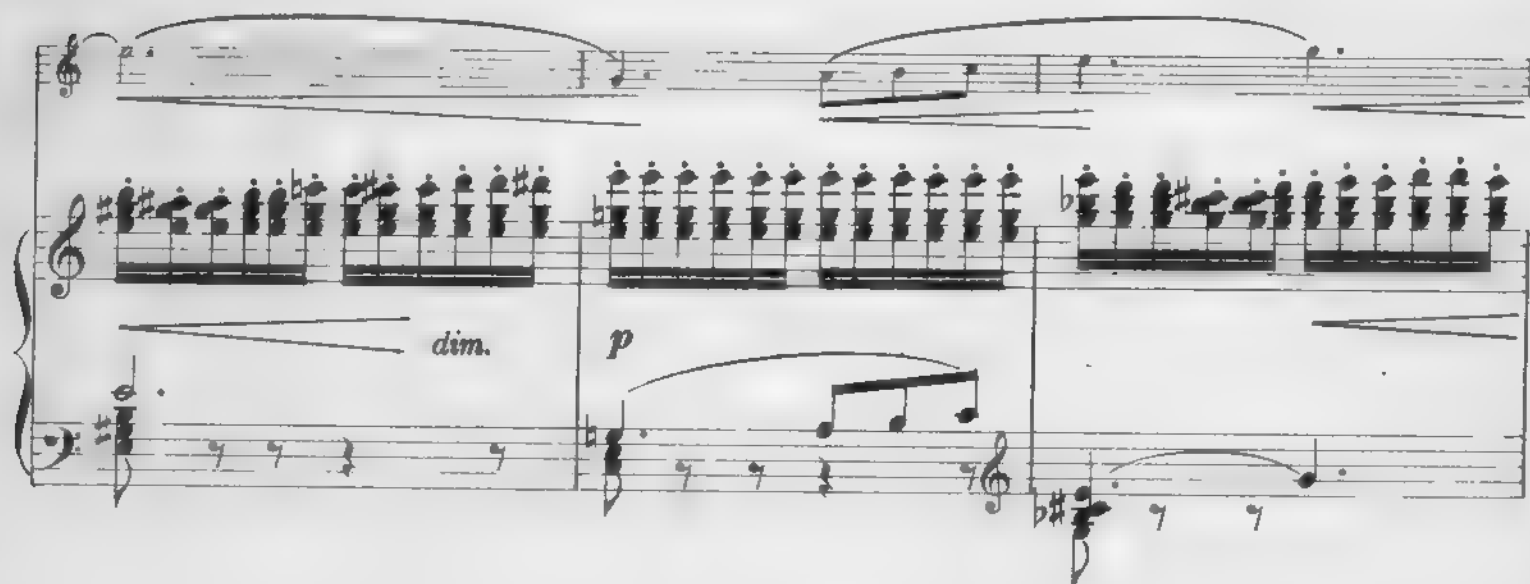
Fourth system of musical notation. The right hand has a piano introduction marked *f* with a 7-measure rest. The left hand has a piano introduction marked *leggerissime* with a 7-measure rest. The system concludes with a piano introduction marked *p* with a 7-measure rest.



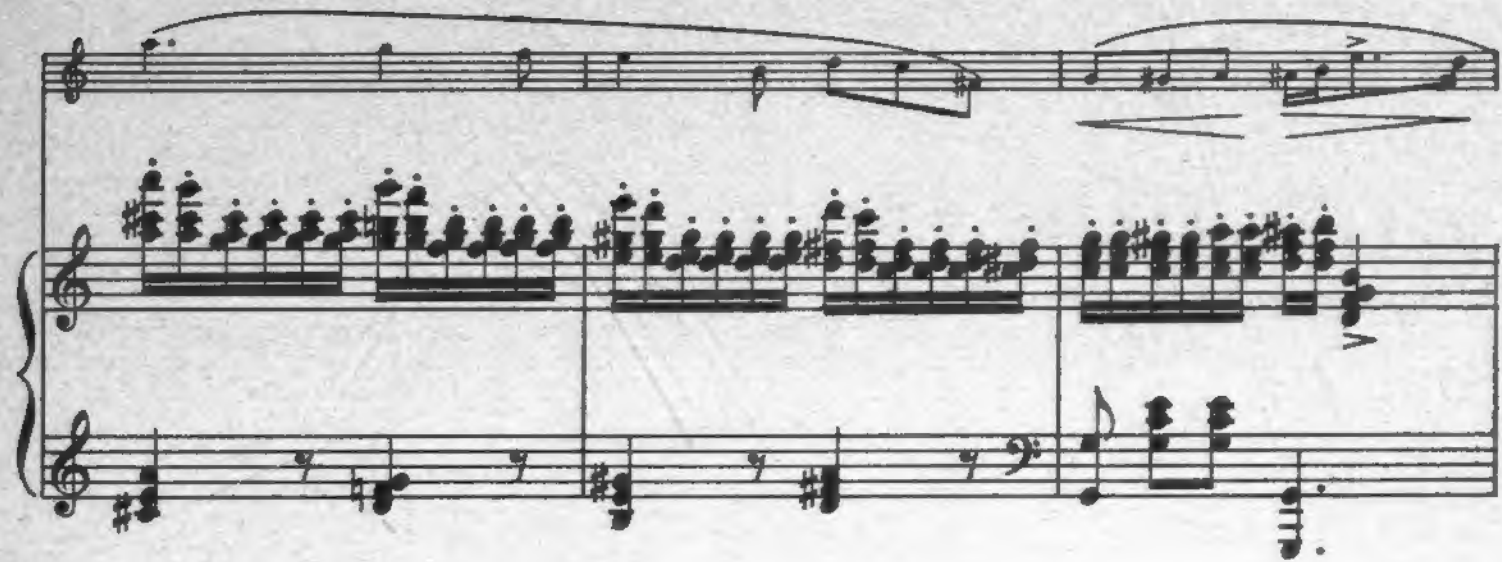
The first system of musical notation consists of three staves. The top staff is a single melodic line with a long slur. The middle staff is a grand staff (treble and bass clefs) featuring a dense, rapid sixteenth-note arpeggiated texture. The bottom staff is a single melodic line with a long slur. The system is divided into three measures.



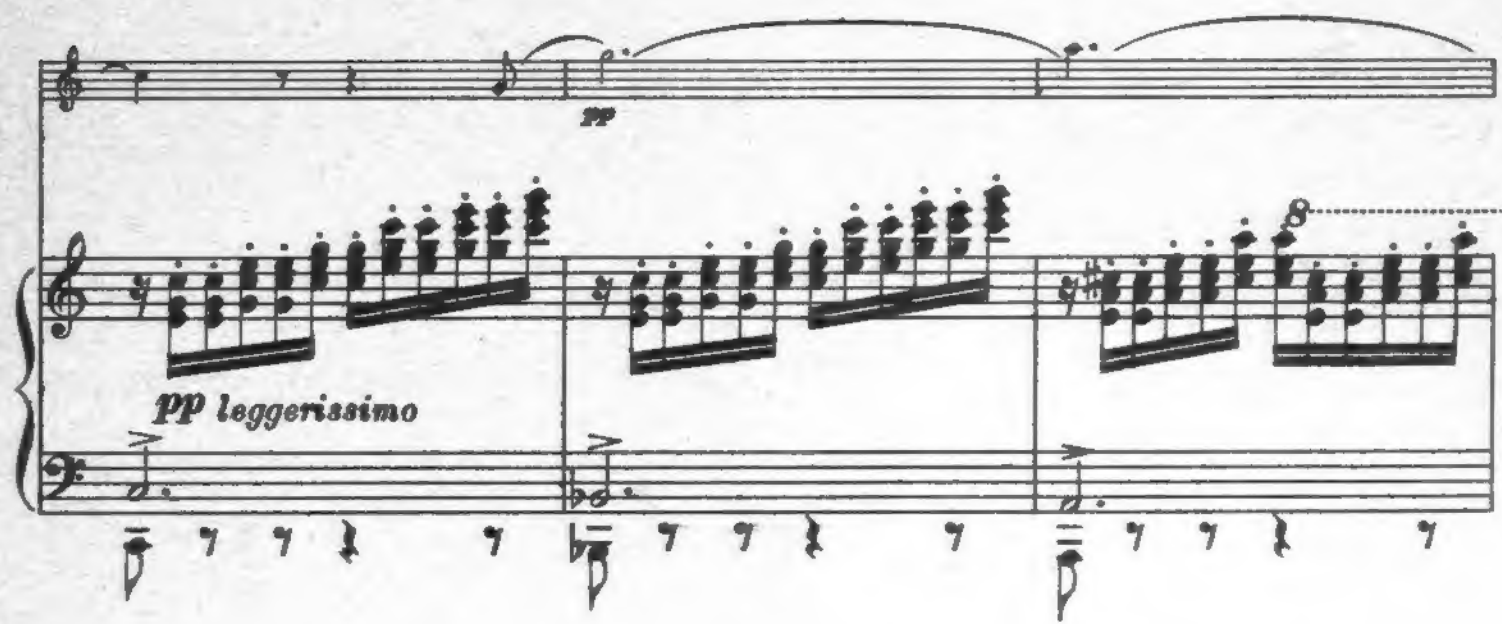
The second system of musical notation consists of three staves. The top staff begins with a *p* dynamic marking and ends with a *pp* marking. The middle staff begins with a *p* marking and ends with a *pp* marking. The bottom staff begins with a *p* marking and ends with a *pp* marking. The system is divided into three measures.



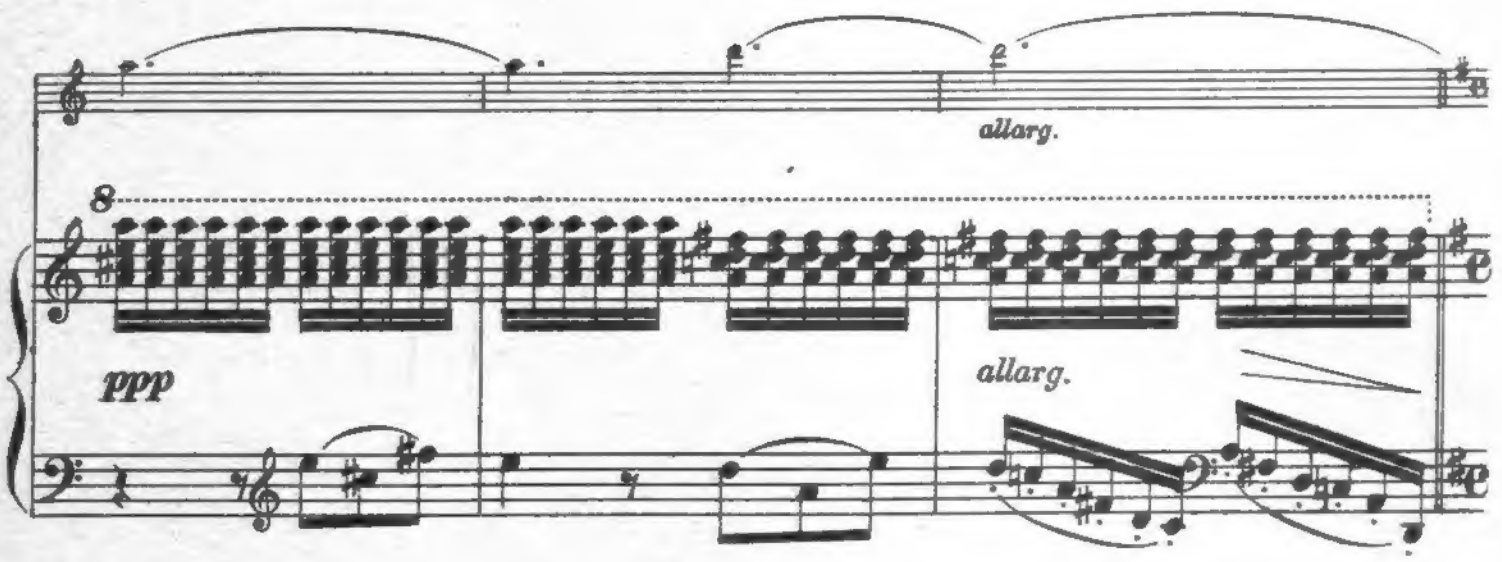
The third system of musical notation consists of three staves. The top staff features a *dim.* (diminuendo) marking. The middle staff features a *p* marking. The bottom staff features a *p* marking. The system is divided into three measures.



The first system of musical notation consists of three staves. The top staff is a single melodic line with a long slur spanning the first two measures and a shorter slur in the third. The middle staff is a piano accompaniment featuring dense, rapid sixteenth-note chords. The bottom staff provides a bass line with occasional chords and rests.



The second system of musical notation also consists of three staves. The top staff has a melodic line with slurs. The middle staff features a piano accompaniment with the instruction *pp leggerissimo* (pianissimo, very light). The bottom staff has a bass line with rhythmic markings, including groups of seven eighth notes.



The third system of musical notation consists of three staves. The top staff has a melodic line with slurs and the instruction *allarg.* (ritardando). The middle staff features a piano accompaniment with the instruction *ppp* (pianississimo) and a measure marked with an '8' above it, indicating an eighth-note pattern. The bottom staff has a bass line with the instruction *allarg.* and a final measure with a double bar line.

MCD.<sup>to</sup> CANTABILE  
*p espress. con dolore*

MOD.<sup>to</sup> CANTABILE  
*pp*

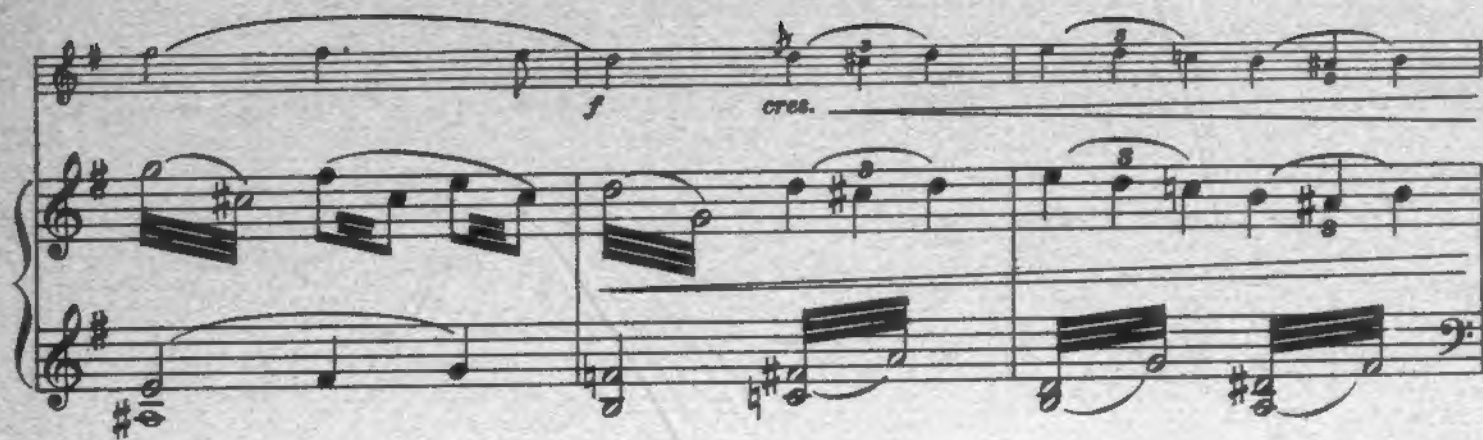
*pp*

*p*

*stringendo*

*p*

*cres.*



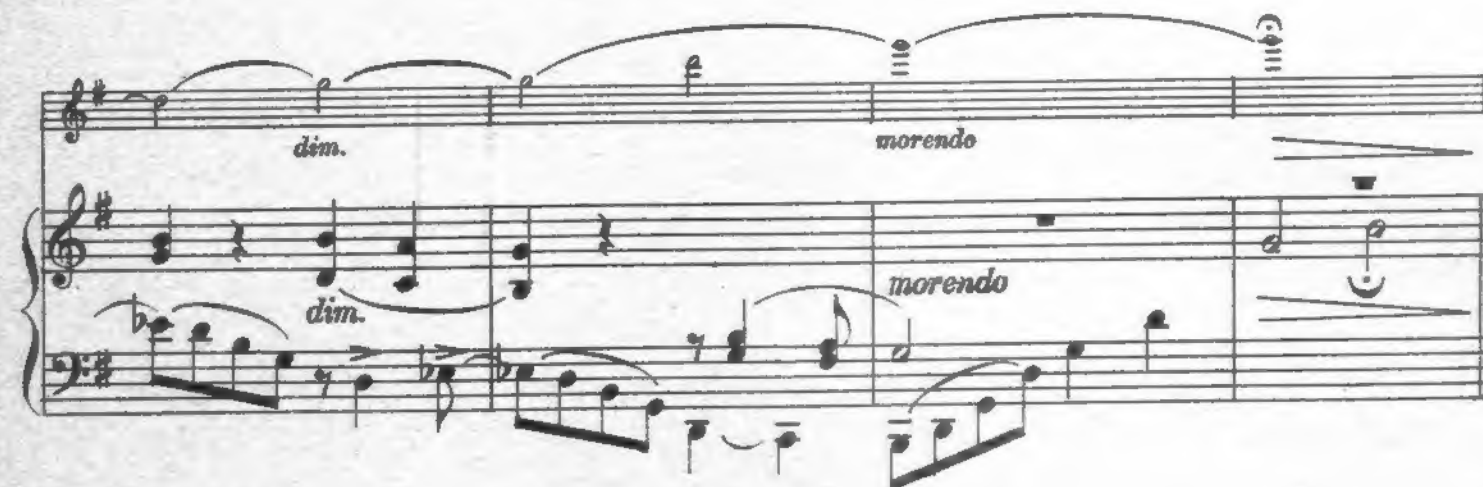
First system of musical notation. The top staff is a single melodic line starting with a forte (*f*) dynamic and a crescendo (*cres.*) marking. The bottom two staves are a piano accompaniment with chords and moving lines.



Second system of musical notation. The top staff features a piano (*ppp*) dynamic and the instruction *perdendosi*. The bottom two staves include the instruction *col canto* and a *ppp* dynamic marking.



Third system of musical notation. The top staff has a *ppp* dynamic. The bottom two staves feature a *ppp* dynamic and the instruction *dolce* with a hairpin indicating a gradual decrease in volume.



Fourth system of musical notation. The top staff includes *dim.* and *morendo* markings. The bottom two staves also feature *dim.* and *morendo* markings, with a final hairpin indicating a gradual decrease in volume.

# COMPOSIZIONI PER MANDOLINO

## Pezzi per Mandolino solo

- AUTORI DIVERSI. Pezzi celebri ridotti, in-8. Riduzione di R. Gaudio:**
- 53262 — N. 1. GORDIGIANI (L.) *Le sentiras cantar le regule e i salmi* (B) netti Fr. — 25
- 53263 — » 2. COSTA (P. MARIO). *Serenatella* . . . . . (B) netti — 25
- 53264 — » 3. VALENTE (V.) *Li Cuppè* . (B) netti — 25
- 53265 — » 4. COSTA (P. MARIO). *Nannin'!* (B) netti — 25
- 53266 — » 5. DE LEVA (E.) *Nannin'!* . (B) netti — 25
- 53267 — » 6. CARACCIULO (L.) *A Frisio*. Melodia popolare . . . . . (B) netti — 25
- 53268 — » 7. ROTOLI (A.) *Fior di gaggia*. Serenata . . . . . (B) netti — 25
- 53269 — » 8. TOSTI (F. PAOLO). *Marechiaro*. Canto napolitano . . . . . (B) netti — 25
- 53270 — » 9. COSTA (P. MARIO). *Oje Caru!* . . . . . (B) netti — 25
- 53271 — » 10. — *Mena, me!* . . . . . (B) netti — 25
- 53272 — » 11. TOSTI (F. PAOLO). *Penso*. Melodia popolare . . . . . (B) netti — 25
- 53273 — » 12. DI CAPUA (E.) *Margaretella*. . . . . (B) netti — 25
- 54864 — » 13. N. N. *Santa Lucia*. Barcarola. Canzone popolare napolitana. Riduzione di A. Caylus . . . . . (B) netti — 25
- 60624 BERTUCCI (E.) Op. 168. *Amor costante*. Gavotta in Re . . . . . 1 —
- 47998 BELLENGHI (G.) *Exceller di E. Marengo*. *Sulle rive del Weser*. Celebre Mazurka per Mandolino, con Chitarra *ad libitum*. 2 —
- 50580 BERTUCCI (C.) Op. 19. *La Traviata*. Fantasia . . . . . 1 50
- 50581 — Op. 20. *Il Trovatore*. Fantasia . . . . . 2 —
- BOCCHEBINI (L.) Vedi Caylus 81924.
- 50360 BRIZZI (P.) *Tri! Tri! Mazurka* . . . . . 1 —
- CARACCIULO (L.) Vedi Autori diversi 53267.
- CAYLUS (A.) Sei Trascrizioni:**
- 81924 — N. 1. BOCCHEBINI (L.) *Minnetto* . . . . . — 75
- 81925 — » 2. LUIGI XIII. *Gavotta* . . . . . 1 —
- 81926 — » 3. SCHUBERT (F.) *Serenata* . . . . . 1 —
- 81927 — » 4. GOUNOD (C.) *Faust*. Valzer . . . . . 1 25
- 81928 — » 5. MATTHIEN (R.) *La Caccia*. Polka . . . . . 1 —
- 81929 — » 6. — *La Voluttà*. Mazurka . . . . . 1 —
- COSTA (P. MARIO). Vedi Autori diversi 53263, 53265, 53270, 53271.
- 45505 DE CECCO (M. P.) *Serenate ed Arie dei più celebri autori italiani e stranieri, trascritte per Mandolino con un secondo Mandolino ad libitum*. Serie Prima: *Serenate nel Barbiere*. - Due Arie napolitane. - *Serenate di Schubert* . . . . . 3 —
- DE LEVA (E.) Vedi Autori diversi 53268.
- DI CAPUA (E.) Vedi Autori diversi 53273.
- GORDIGIANI (L.) Vedi Autori diversi 53262.
- LUIGI XIII. Vedi Caylus 81925.
- MARENGO (R.) Vedi Belleghi 47998.
- MATTIOZZI (R.) Vedi Caylus 81928, 81929.
- ROTOLO (A.) Vedi Autori diversi 53268.
- SCHUBERT (F.) Vedi De Cecco 45505, Caylus 81926.

## Mandolino e Pianoforte

- 60556 ACTON (Ch.) Op. 339. *Le Duo d'Alba de Donizetti*. Transcription de Salon, avec Piano . . . . . Fr. 2 50
- 60557 — (Ch.) Op. 353. *Pauvre petit nid*. Réverie. Transcription, avec Piano . . . . . 3 —
- 60558 — Op. 370. *Fleurs de Mai*. Valse brillante, avec Piano . . . . . 3 50
- 60559 — » 396. *Dors Bédé*. Barcarole, avec Piano 4 —
- 60560 — » 399. *Rayon de Soleil*. Morceau de Salon, avec Piano . . . . . 4 —
- 60561 — » 400. *Au Lac de Genève*. Barcarolle-Nocturne, avec Piano . . . . . 4 50
- 60562 — » 401. *La dernière Rose d'Été*. Mélodie-Nocturne, avec Piano . . . . . 6 50
- 60563 — » 403. *Les derniers sons de la Harpe*. Pensée mélodique, avec Piano 4 50
- 60564 — » 404. *Toujours dans ma Gondole*. Barcarolle, avec Piano . . . . . 4 50
- ALASSIO (S.) Op. 262. Sei Pezzettini di facile esecuzione, con Pianoforte:**
- 79994 — N. 1. *Perché è mesto!* Melodia sentimentale . . . . . 2 —
- 79995 — » 2. *Voglio dansar!* Scherzetto . . . . . 2 —
- 79996 — » 3. *Fior che langue*. Réverie . . . . . 2 25
- 79997 — » 4. *Ricordi del Nonno*. Minuetto . . . . . 2 —
- 79998 — » 5. *Erminia*. Mazurka . . . . . 2 —
- 79999 — » 6. *Raggio di Luna*. Valzer . . . . . 2 25
- *Idillio*, diviso in Sei Pezzettini caratteristici e di facile esecuzione, con Pianoforte:
- 94624 — N. 1. Op. 375. *Mesta fanciulla!* . . . . . 3 50
- 94625 — » 2. » 376. *Che pensi?* . . . . . 3 —
- 94626 — » 3. » 377. *T'amo!* . . . . . 3 —
- 94627 — » 4. » 378. *Sorridimi!* . . . . . 3 50
- 94628 — » 5. » 379. *Vieni al mare!* . . . . . 3 50
- 94629 — » 6. » 380. *Sempre insieme!* . . . . . 5 —
- 94630 — Completo . . . . . 15 —
- AUTORI DIVERSI. Echi della sera**. Melodie celebri ridotte, con Pianoforte, da A. Caylus:
- 54889 — N. 1. BALDELLI (A.) *A suon di baci*. Stornello . . . . . 3 —
- 54890 — » 2. BERTHOVEN (L. VAN). *Delizia*. Romanza . . . . . 3 50
- 54891 — » 3. CARACCIULO (L.) *La Danza delle memorie*. Melodia . . . . . 3 50
- 54892 — » 4. DONIZETTI (G.) *L'Addio*. Duettino 3 —
- 54893 — » 5. FILIPPI (F.) *El Tri*. Canzonetta veneziana . . . . . 2 50
- 54894 — » 6. GUARDIA (A.) *E non mi chiami?* Melodia flebile . . . . . 2 50
- 54895 — » 7. LUIGI (L.) *Lucia*. Melodia . . . . . 2 50
- 54896 — » 8. MAGGI (P.) *S'io fossi ricco!* Canzone nell'operetta *La Fornarina* 3 —
- 54897 — » 9. — *Da Prova*. Barcarola . . . . . 3 50
- 54898 — » 10. MARCHETTI (F.) *Un bacio solo*. Melodia . . . . . 2 —
- 54899 — » 11. — *Invocazioni al sonno*. Cantilena . . . . . 2 50
- 54900 — » 12. — *Nénuphars (Ninfée)*. *Songes d'Opium*. Mélodie . . . . . 3 —

## Due Mandolini e Pianoforte

- 60565 ACTON (Ch.) Op. 395. *Sérénade*, avec Piano Fr. 5 —
- 60566 — Op. 405. *Sérénade Espagnole*, avec Piano 5 —
- 80903 BERTUCCI (C.) *Gran Duo concertato per due Mandolini (o due Violini) e Pianoforte, sul Bay Blas* . . . . . 8 —
- BURGMEIN (J.) Vedi Graziani-Walter 54224.
- 70547 CARLINI (P.) *Circolo Italia*. Valzer per uno o due Mandolini, con Pianoforte . . . . . 7 —
- 51232 CLEMENTE (P.) *Ambrosia*. Polka . . . . . 5 —
- 51233 — *Marousia (Mignonnette Marie)*. Sérénade-Mazurka . . . . . 5 —
- 51234 — *Enfantillage*. Petite Valse, avec Piano 6 —
- DENZA (L.) Vedi Emma 53887.
- DONIZETTI (G.) Vedi Rinonapoli 85979.
- 53887 EMMA (L.) *Fantasia brillante sur Funiculi-Funiculi* de L. Denza et sur d'autres Arie populaires napolitains, pour Mandoline et Piano, avec accompagnement d'une 2. Mandoline *ad libitum* . . . . . 5 —
- 52233 GAUTIERO (R.) Op. 19. *Otello di Verdi*. Duetto, con Pianoforte . . . . . 5 —
- 83931 GORE (A.) Op. 12. *Passetempo*, avec Piano, sur des motifs de Bay Blas . . . . . 7 —
- 50014 GRAZIANI-WALTER (C.) *Impressioni della Gioconda per Mandolino, con Pianoforte e 2. Mandolino ad libitum* . . . . . 7 —
- 54224 — *Bérèbè!* Polka-diapason universale di J. Burgmein. Trascrizione per Mandolino e Pianoforte con 2. Mandolino *ad libitum* 4 —
- 84022 — *Rimembranze del Faust*, con Pianoforte e Mandola *ad libitum* . . . . . 8 —
- MALDURA (G. B.) Facile Trascrizione di due Canti Napoletani, con Pianoforte:**
- 51078 — N. 1. Melodia . . . . . 3 —
- 51079 — » 2. *Serenata* . . . . . 4 —
- 53221 MAZZONE (U.) *Mefistofele di Boito*. Trascrizione . . . . . 6 —
- 54905 M. N. *Santa Lucia*. Barcarola. Canzone popolare napolitana. Riduzione per Mandolino, con Pianoforte e 2. Mandolino *ad libitum*, di A. Caylus . . . . . 3 —
- 84802 PONZIO (A.) *Poesia Alpina*. Valzer per uno o due Mandolini, con Pianoforte . . . . . 5 —
- 85979 RINONAPOLI (G.) *L'Addio*, di Donizetti. Trascrizione, con Pianoforte . . . . . 3 50
- 52009 ROSSINI (G.) *La Serenata*. Riduzione di E. Rovinazzi . . . . . 3 50
- SILVESTRI (G.) Album di celebri Duettini, trascritti:**
- 51030 — N. 1. *Don Pasquale* . . . . . 3 50
- 51031 — » 2. *Linda di Chamounix* . . . . . 4 50
- 51032 — » 3. *La Sonnambula* . . . . . 4 50
- 51033 — » 4. *Il Trovatore* . . . . . 4 50
- 51034 — » 5. *Ernani* . . . . . 4 50
- 51035 — » 6. *Il Re di Lahore* . . . . . 8 50
- 54014 — *Faust*. Fantasia . . . . . 6 —